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ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

*AFRICAN ART
AESTHETICS*

FEATURED IN AFRICAN ARTE GALERIA



ARQ. ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

Álvaro Joaquim de Melo Siza Vieira, GOSE, GCIH, GCIP is a Portuguese architect, and architectural educator internationally known as Álvaro Siza. Siza was born in Matosinhos, a small coastal town near Porto. He graduated in architecture in 1955, at the former School of Fine Arts of the University of Porto, the current FAUP – Faculdade de Arquitectura da Universidade do Porto.

Siza completed his first built work (four houses in Matosinhos) even before ending his studies in 1954, the same year that he first opened his private practice in Porto. Siza taught at FAUP from 1966 to 1976. In addition to his teaching there, he has been a visiting professor at the Graduate School of Design, Harvard University; the University of Pennsylvania among others.

He was awarded many prizes, among others the Pritzker Prize (1992), Royal Gold Medal (2009), UIA Gold Medal (2011), Golden Lion for lifetime achievement (2012). Most of his best known works are located in his hometown Porto: the Boa Nova Tea House (1963), the Faculty of Architecture (1987-93), and the Serralves Museum of Contemporary Art (1997). In 2019, he was commissioned with his first project in the United States, a 450-foot-tall, 37-story apartment building at 611 West 56th Street in Manhattan.



FANG EYEMA BYERI - GABON

Made of 100% wood, metal
Model is W 23,8 - H 69 and Weight 14,9 kg

This superb statue is called Fang "Eyema Byeri" - "Guardian". With its voluminous head and stocky appearance, it is characteristic of the Southern Fang style, in particular the Meke-Betsi of the North and the North - West Gabon. The character, in a sitting position, holds with both hands the ceremonial flute of the "So" initiates, boys rite of passage among the Beti-Fang. The Fangs are recognized by the accentuated muscular reliefs of the arms and calves, as well as the rounded shoulders and thighs.

The torso is rounded into a cylindrical volume that flares out in "barrel" with a prominent navel and a gender male pointing between the thighs. The head, large mass in relation to the body and a refined sculptural finish is a good illustration of the "classical" style of the Southern Fang with a concave-convex face and broad and rounded forehead and deep scarification on the forehead and the cheeks of the personage is identified as "tears of a girl". Historically the Fang were itinerant, and it is relatively recently that they have settled into this broad area.



FANG EYEMA BYERI - GABON

MADE OF 100% WOOD, METAL
MODEL IS W 17 - H 25 AND WEIGHT 8.6 KG



SAO KOTOKO RIDER - CHAD

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 15 - H 34 AND WEIGHT 0.5 KG

The work comes from the Sao Kotoko people of Chad and cast using the lost-wax process where the mold is broken to release the figure making each piece unique. The "Kotoko horseriders are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms.

The horse and rider motif is a strong symbolic meaning in the culture of the Kotoko people. Similar to amulets worn around the world, they believe to bring good luck or blessings of the gods. "Kotoko Equestrians" are mostly worn as pendants on necklaces or bracelets, which represent a source of spiritual strength for their owners, and placed in the altar. They are believed to bring good luck or blessings of the gods.



SAO CHAD SHAMAN

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL 15 W 04 - H 15 AND WEIGHT 0.5 KG.

Finely cast figurine depicting a kneeling male figure or what seems to be a shaman. The work comes from the Sao Kotoko people of Chad and cast using the lost-wax process where the mold is broken to release the figure making each piece unique. The "Kotoko are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms. They represent a source of spiritual strength for their owners and placed in altars. They are believed to bring good luck or blessings of the gods





DOGON RIDER AND TURTLE - MALI

MADE OF 100% BRONZE, COPPER ALLOY
MODEL IS W 13 - H 18 AND WEIGHT 0.0980 KG

This figurine depicts a rider on a turtle holding a staff. The piece originates from the Dogon people of Mali. This piece is made using the bronze/lost-wax casting process. In Dogon culture, both the sun and the turtle symbolized immortal beings and what humans were supposed to eventually evolve into. To correct the failed experiment, it was said that Amma cut off the four corners of Ogo's (the Jackal's) placenta and transformed them into a turtle.

The Hogon and the heads of families kept a tortoise in their home as the "guardian of the world" and gave it a bit of their food before their meals. The turtle invokes blessings or to ward off evil. The turtle is discussed in detail in the Nummo book of life. In the Dogon religion there was both a water turtle and a land turtle. The land turtle was the equivalent of all animals on Earth, while the water turtle was the equivalent of the sun or the Nummo.



DOGON DYOMMO - MALI

MADE OF 100% WOOD, METAL
MODEL IS W 17 - H 38 AND WEIGHT 0,6 KG

This beautiful 'Hare or rabbit mask' is called Dyommo and comes from the Dogon people of Eastern Mali. The Dogon are known for their elaborate funeral rituals with extensive use of masks.

This is an old carved mask made from dark-coloured wood, with rabbit ears, pointed crown of head, deep-set, triangular eyes and long, narrow nose. Mouth and chin are small, round and protruding, as are both cheeks.

The 'dyommo' mask (rabbit) is used for performances with the 'dannana' mask (hunter). The hunter pretends to hunt the several rabbit masks performing with him. He chases them; they flee in all directions, hiding among the spectators assembled in the village square.

They are worn in large numbers in funeral dances. The Dogon use such dances to lead the homeless souls of the deceased to their final resting places in the world of spirit, where they become part of the ancestor realm. Certain masks act out stories in addition to dancing.



SEATED DJENNE NOK FIGURE - MALI

MADE OF 100% TERRACOTTA
MODEL IS W 55 - H 40 AND WEIGHT 28 KG.

Created in such a prosperous and glorious period, these divergent figures made of old terracotta hold a mysterious aesthetic quality that capture our eyes. They are traditionally sculpted in the Djenne style by the creative and skillful artisan of the Djenne tribe of Mali. The primary reason for the survival of these sculpture is the permanence of the material-fired clay or terracotta. Unlike wood, fired clay does not deteriorate over time, although it can be broken. While both sculptures have sustained some damage, enough of their original forms remain for us to recognize the subject matter and appreciate the artistry.

The male figure is identified as an elder Nok member of the aristocratic class, wearing embroidered skirts and multiple bracelets and anklets. Their hairstyles feature shaved heads, the male with a stately beard along his jawline. The figure sits with its head inclined sideways, with both arms clasped on the left side and one hand resting against its bent knee. The figure portray a deep thought posture that is reinforced by the expressiveness of the facial features: the bulging closed eyes, large ears, and protruding mouth and are all stylistically characteristic of the Djenne work from this region.



WIKINGER TUNINGSTÄMMER (HOLZ)

Die Wikingertuningsstämme sind aus Holz gefertigt und haben eine Länge von ca. 1,5 m. Sie sind an einem Ende mit einem Metallbolzen versehen, der in die Längsbohle des Schiffes eingepasst ist. Am anderen Ende befindet sich eine ovale Öffnung, die als Ruderbohle dient. Die Stämme sind in der Regel aus Eiche oder Buche gefertigt und haben eine Dicke von ca. 10 cm. Sie sind in der Regel mit einem Metallbolzen versehen, der in die Längsbohle des Schiffes eingepasst ist. Am anderen Ende befindet sich eine ovale Öffnung, die als Ruderbohle dient. Die Stämme sind in der Regel aus Eiche oder Buche gefertigt und haben eine Dicke von ca. 10 cm.





DOGON PRIMORDIAL COUPLE - MALI

The Dogon people of Mali are known for their intricate wooden sculptures, which often depict human figures with elongated necks and heads. These sculptures are believed to represent the primordial couple, the first humans created by the gods. The figures are typically made of dark wood and are painted with white and red pigments. The elongated necks and heads are thought to represent the connection between the human and the divine. The figures are often found in the Dogon villages of Mali, where they are used in religious ceremonies and as a means of communication with the ancestors.

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DOGON PRIMORDIAL COUPLE - MALI

by *Dr. David J. Ross*

The Dogon people of Mali, West Africa, are known for their rich oral tradition and their intricate carvings. The Dogon Primordial Couple is a large, dark, abstract sculpture that depicts a man and a woman in a highly stylized, intertwined pose. The man is on the left, with a large, rounded head and a long, flowing beard. The woman is on the right, with a more elongated head and a long, flowing dress. They are both holding hands, and their bodies are intertwined in a way that suggests a deep, spiritual connection. The sculpture is made of a dark, polished material, possibly wood or stone, and is displayed in a gallery setting.

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DOGON TELLEM KING - MALI

This seated Dogon Chief figure is carved from iron in the strict, clear angular and abstracted dogon tellem style. The name "Tellem" is a Dogon word for "we founded them" or "those who wish to be before us." The piece is predominantly associated with their ancestor cult and portray a king on his throne with two of his subjects on each side holding spears. He is holding the sacred staff sphere conveying its status. The king wears an imposing headdress and has many jewels around his neck. The back of the throne in which the king is seated is covered with reptiles. The subjective impression is one of immobility with a mysterious sense of a solemn gravity and serene majesty although conveying at the same time a latent movement.

Dogon sculptures serve as a physical medium in initiations and as an explanation of the world. The art deals with the myths whose complex ensemble regulates the life of the individual and transmit an understanding to the initiated. Carved for personal or family use, they commemorate the foundation of a community and are placed on sites of worship, personal or family altars. In the local legend and tales of old tellem houses, the tellem possessed extraordinary magical powers as well as the power of fly. Some tellem villages still exist around the Malian border with Burkina faso including the village of Yoro in Mali.

10600H KH-11HO MATERNITY - PALE



10600H KH-11HO MATERNITY - PALE





DOGON MATERNITY - MALI

The Dogon people of Mali are known for their intricate terracotta sculptures, which often depict human figures in various poses. These figures are typically made of red clay and are fired in a kiln. The figures are often found in the Dogon villages of Mali, where they are used as a form of religious or spiritual expression. The figures are often found in the Dogon villages of Mali, where they are used as a form of religious or spiritual expression.

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NAMJI DOLL - CAMEROON

The Namji doll is a traditional artifact from the Bamileke people of Cameroon. It is a small, stylized figure made of wood, often with a large, rounded head and a small, pointed nose. The body is covered in intricate beadwork, typically in red, yellow, and white. The doll is used as a protective charm, believed to ward off evil spirits and protect the owner from harm. It is often carried by the owner, either attached to a belt or a necklace. The doll is also used in traditional ceremonies and rituals, where it is believed to have the power to bring good luck and prosperity to the community.

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EAGLE HAM-IVORY COAST



BAULE RAM HORN CONST



ИЗЫСКОНА ЧОКШЕ АНОЛА



ИЗЫСКОНА ЧОКШЕ АНОЛА



MAKONDE LIPIKO - MOZAMBIQUE

MAKONDE LIPIKO is a Mozambican artist who has been working in the Makonde tradition for over 20 years. He is known for his intricate carvings of human figures, often depicting scenes of daily life or mythological stories. His work is characterized by its smooth, polished surfaces and its focus on the human form. Lipiko's sculptures are highly detailed, with a particular emphasis on the facial features and the texture of the skin. He has exhibited his work in various galleries and museums around the world, and his art is highly regarded for its craftsmanship and cultural significance.

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ROYAL BRONZE LEOPARD - BENIN

Year	United States (%)	Japan (%)	Germany (%)
1950	7	7	15
1960	8	8	16
1970	9	10	17
1980	10	13	17
1990	11	16	17
2000	12	18	17
2010	13	19	17
2020	14	20	17
2030	14.5	20	17.5
2040	15	20	18
2050	15	20	18



es

KINA FASO

0 KG

MADE OF 100% TERRACOTTA
MODEL IS W 85 - H 67 AND WEIGHT 0.380 KG



DOGON BRONZE OGRE - MALI

This diminutive stocky figure looking like a giant female ogre or baby is a ritual object placed on personal altars in order to anchor the spiritual power of the ancestor to whom the altar is dedicated. Ogres tend to be dim-witted, unpleasant creatures. And they don't like humans. There is little known about where these ogres may have come from, though they seem to have very close relations to both giants and cannibals in mythology. They are man-like in appearance, but their size makes it clear that they are not human in nature.

They are extremely tall (which tends to give them associations with giants) and tend to be very stout. Their bodies are noted to be strong and sturdy with a fearsome appearance, and that makes them look even more animalistic. The majority of these creatures are also noted to have a skin tone that is oddly green and blue. The most common colors mentioned are usually green and blue.



DOGON HORSERIDER - MALI

DOGON IRON HORSEMANSHIP MASK

These iron cast small figure originates from the Dogon people of Mali. For sculpture have a special meaning for the Dogon people blend symbol and a powerful aesthetic and a very abstract image. In Dogon culture the horse and rider represent the Dogon and spiritual leader of the community who act as mediator, judge and guardian of the village. Although the horse and rider have existed for 1000 years, now all they depict the prestige and power surrounding the animal. The Dogon places these figures depicting men and women on many different kinds of altar, most of which are dedicated to ancestors, either real or mythical. Similar to amulet, they are mostly worn as pendants or bracelets, and a source of spiritual strength for their owners.



FIGURE 1.17 (a)
Dogon iron horse and rider sculpture, Mali



FIGURE 1.17 (b)
Dogon iron horse and rider sculpture, Mali

DOGON WEDDING BOAT - MALI



A sculpture made of bronze with the 'lost wax' method, depicting a crocodile boat with different personages, and a rower. The boat depicts the mythical creature carrying the ancestors arriving in the Dogon soil. It is called wedding boat.

This sculpture reflects the artistry, power, and authority of the Dogon blacksmith. This bronze crocodile boat with passengers depicts the myth of the ancestors arriving to the Dogon country on the back of a crocodile.

The Dogon revered the crocodile (or caiman) as a totemic animal. The crocodile represents the animal that once belonged to the ancestor binu serou (the water element). Such a sculpture would be kept in a family shrine or a larger shrine of a

infuse them with power in order to help the humans on earth. Bronzes such as this are made in the lost wax process. Each piece is unique.



MADE OF 100% BRONZE
MODEL IS W 36 H 12 AND WEIGHT D 450 KG



DOGON NOMOLI - MALI



1964 ROY - DRC



1964 ROY - DRC

DOGON SEATED NOMMOS - MALI

position with arms sheltered or holding a
pensive expression of nostalgia and sadness

f Mali. The pieces with an elongated
nd face and bulky eyes protruding
picts an ancestor Nommo figure

fertility and life. They are commo
as shrine figures and carved through
the lost-wax process for personal or family
use. They commemorate the founda
of a community and are worshiped b
villagers. Traditional bronze cast
ere used in sacred shelter where the Dog
kept objects of magical importa

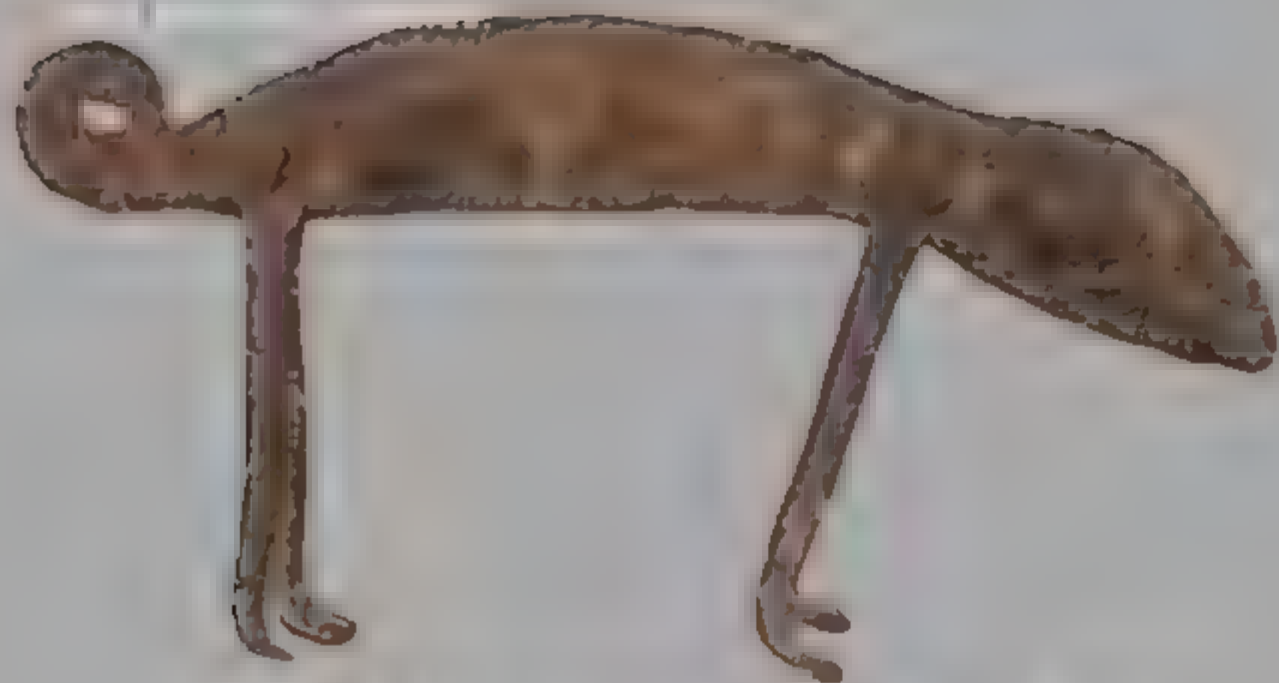
MADE OF 100% BRONZE - COPPER-ALLOY
MODEL IS W 2 - H 8 AND WEIGHT 0.2 KG



MADE OF 100% BRONZE - COPPER-ALLOY
MODEL IS W 2 - H 8 AND WEIGHT 0.280 KG



ΠΠΑ ΡΟΥΑΙ ΠΙ ΑΓΟΥΙ-ΝΙΓΕΡΙΑ



ΠΟΓΟΝ ΧΑΜΕΛΕΩΝ ΜΑΛΙ



DINKA THREE LEGS STOOL – SOUTH SUDAN

MADE OF 100% BRONZE

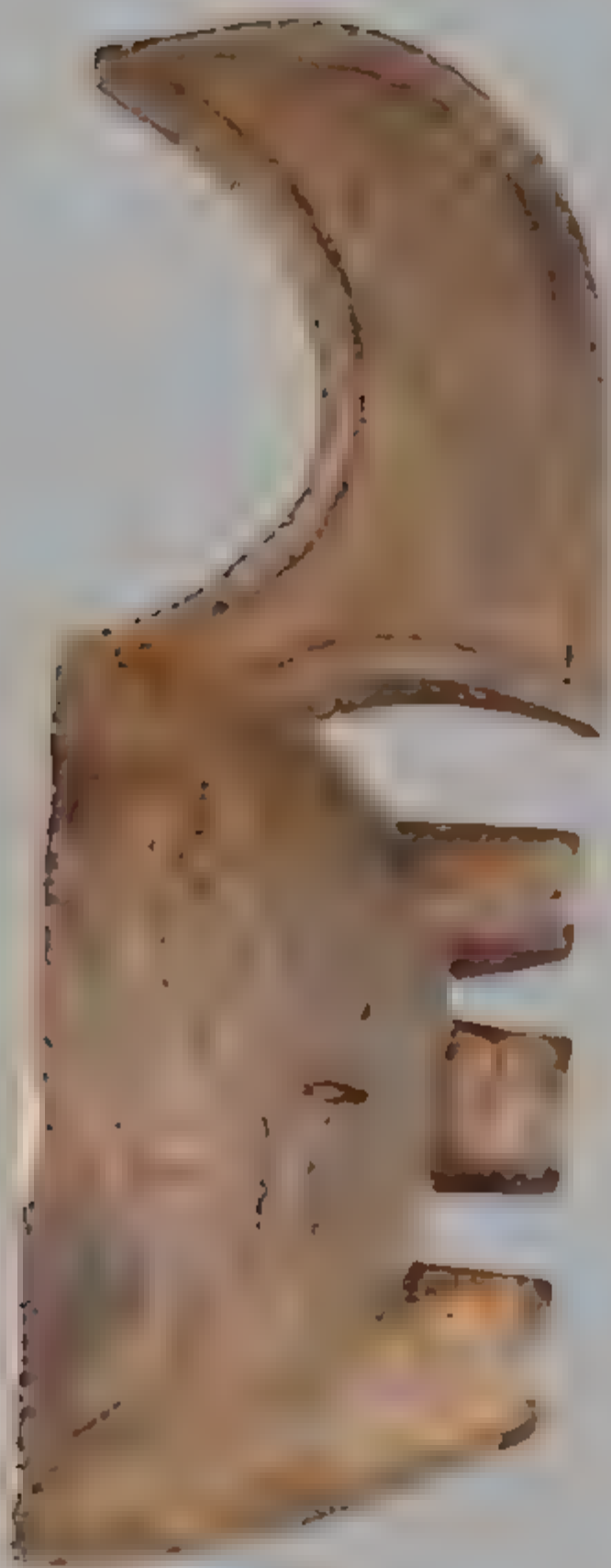
MODEL IS W 32- H 36 AND WEIGHT 3 KG

When the Dinka people of South Sudan migrate from their traditional homelands in search of new pastures, they take with them a small, portable stool. This stool is made of bronze and is designed to be lightweight and easy to carry. It is a symbol of the Dinka people's nomadic lifestyle and their ability to adapt to changing circumstances. The stool is also a piece of art, with its simple design and polished finish. It is a testament to the Dinka people's craftsmanship and their deep connection to their heritage.

stool during their trip.



LEGA BWAMI IKINGA - CONGO



WYKAZAŁ SIĘ WŁADZĄ

DJIMINI MASK – GUINEA

The present metal mask is made of cast-alloy (brass) and cast with a 'waste mould'. It displays all the characteristic features of the 'Kpelie

The mask, made from metal, is very rare. Their coil and hairlines, enigmatic carved scarifications on the face, eyes and temples, are very similar to the Senufo and the Baule tribes.

primeval animal, an attendant on the
positive qualities and family life considered

The Bete mask, made of wood and black pigment belongs to the Kroo group, and is a 'classical' type of Bete mask from Ivory coast. The ethnic group Bete is well known especially for this kind of mask, nicknamed "NYABWA". The Bete mask consist of broad protruding and abrupt offset forehead, 'horns' in the face and the accentuated mouth. The mask is made of medium-weight wood with deep-set face, and the eyes are slit coffee bean eyes, the nose continues into the two spiralling 'horn, and dyed a dark brown colour. The forehead, the 'bow', the 'horns' and the 'mouth' are studded with decorative iron tacks. Such additional materials serve to enhance the spiritual powers of the mask. Possibly because of their ferocious appearance, Bete masks have been linked to social control, especially with regards to addressing conflicts and local warfare. In addition, the warfare attribute may reference the protective function of certain masks to counteract and combat aggressive, negative forces, including sorcery, other offences, and illness. Their western neighbours are the Guéré (or Ngere) and Wé, from



BETE WAR MASK - IVORY COAST

MADE OF 100% WOOD

MODEL IS W 21 / H 38 AND WEIGHT 2.9 KG



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FANG NGIL GABON



LUBA SMOKING PIPE RDC

This significant ceramic vessel is made of terracotta and shaped like a head with facial features and a long, slender neck. It is used for a divination ritual. These kinds of pots were used daily for water, wine during ceremonial rituals. Although the history of the Luba people is one of warfare and violence, their artistic expression is characterized by harmonious integration of organically related forms and are believed to have a close connection with magic. The artisans, or women, occupied a privileged place and through guidance from tribal elders, they created the vessels and therefore made the pieces unique.



This hand-carved wooden mask originates from the Ivory Coast/Mali. It has preserved its authenticity, surface and aged patina. Beautiful, mysterious and poetic, imbued with the cultural narrative of its people and its time, the exaggerated features have all of the hallmarks of the 'Kpelle' mask of the Senufo tribe.

The coif is surmounted by a hornbill believed to represent the Senufo primordial ancestors—Koulotiolo, creator of the world, and Katieleo, the mother of the village. An emblem of the authority and wisdom of elders within Senufo communities, the hornbill figures are kept in the forests near where young boys are initiated, to protect them from malicious forces. They are also carried on the heads of initiates during Poro ceremonies.

One of the famous masks used by the Poro society is the Kpeli-yehe mask, an anthropomorphic mask worn at funeral ceremonies, compelling the spirit of the deceased to leave his house. According to some Senufo lore, the masks derive their power from magical / medicinal substances placed in a cup that is carved into the top of the mask, however the potion can only become effective if supplemented by a costume of cotton fabric, and danced to music in the context of a ceremony.



SENUFO KPELIE - IVORY COAST

MADE OF 100% WOOD
MODEL IS W 18 - H 29 AND WEIGHT 0.5 KG



BAULE MASK OF THE DECEASED - RCI

MADE FROM 100% WOOD, KAOLIN, RAFFIA, RED AND BLACK PIGMENTS
MODEL: W 16.9 - H 32.8 AND WEIGHT 1.8 KG

Mask such as this are called 'Okuyi' or 'Mukudji', and originates from the Punu tribe, south of Gabon. With great purity, they are characterized by a face with youthful features, half-closed eyelids under slightly raised arching eyebrows, a fine realistically-rendered nose, a mouth pursed forward. The pigmentation full or partial vary depending on the purpose of the mask. Coated with red and dark pigments from crushed seeds mixed with palm oil. They also come with an elaborate crested coiffure. The hairstyle of these masks can also vary.

The masks often have an Oriental expression, but no such influence has been established. The entity represented here celebrate through an idealized image the world of spirits to uncover witchcraft, and collective misfortune such as (epidemic, crime) and to commemorate the deceased during funerary ceremonies. The mask depending on the ritual comes with a smiling or grinding expression that could inspire fear or hilarity. They were also worn by novice dancers on stilts during acrobatic performances or used for judicial function in social organization.



BAULE ANCESTRAL PORTRAIT - RCI

MADE OF 100% WOOD, PIGMENTS
MODEL IS W 21 - H 29 AND WEIGHT 0.9 KG

Baule art is sophisticated and stylistically diverse, and all unique – it suggests an idealized inner state of refined beauty and morality. Baule portrait masks have an oval face with an elongated nose, small open mouth, downcast slit eyes and sometimes with projecting pieces that extend beyond the crest to suggest animal horns close to the ethnicity. In addition, the coiffure, scarification patterns at the temple, braided beard indicate an honorable, respected, and beautiful person in Baule society – the high gloss and smooth patina adds to their physical beauty.

Most of these stylistic attributes are actually a visual vocabulary that suggests what it means to be good. The Baule believe that before they were born into the world they existed in a spirit world, where each one had a mate. Sometimes that spirit mate becomes jealous of their earthly mate and causes marital discord. When this happens, a figure depicting the other world spouse is carved and placated with earthly signs of attention. Baule Masks and figures carving have been greatly influenced by the Senufo and Guro tribes.



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